alys Carter

THAMES TELEVISION
BROOM ROAD
TEDDINGTON
MIDDLESEX.

01-977-3252

CAMERA SCRIPT

CALLAN

"GOD HELP YOUR FRIENDS"

by

WILLIAM EMMS

Series Created by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
NEVILLE GREEN

Producer
REGINALD COLLIN

Directed by
PETER DUGUID

TEDDINGTON, STUDIO TWO:

CAMERA REHEARSAL: 10.15. Tuesday 23 DECEMBER 1969.
10.15. Wednesday 24 DECEMBER 1969.

DRESS REHEARSAL: 14.15. - 16.15. Wednesday 24 DECEMBER 1969.

VTR: 17.15. - 19.15. Wednesday 24 DECEMBER 1969.

PROD. NO: 32081 VTR/THS/2511

RUNNING TIME: 51'00 (with 2 COMMERCIAL BREAKS)

CAST LIST:

CALLAN	EDWARD WOODWARD
HUNTER	WILLIAM SQUIRE
CROSS	PATRICK MOWER
LONELY	RUSSELL HUNTER
BETH LAMPTON	STEPHANIE BEACHAM
MARK TEDDER	MICHAEL JAYSTON
SENOR ANDAREZ	OLIVER COTTON
JEANETTE VALDEN	RACHEL HERBERT
MR. ROBINSON	EDWARD HARVEY
MESSENGER	CLYDE POLLITT
D.I.5 MAN	JOHN QUARMBY

EXTRAS USED IN FILMING: FROM THE DAVID AGENCY

Terence Conoley, Santiago Varella, Vernon Drake, George Day, George Howse, Denis Balcombe, Walter Henry, Ned Hood.

EXTRAS USED FOR VTR: FROM THE DAVID AGENCY

Alan Vickers, Neville Simons, Yvonne Ball, Edmond Thomas, Diana Veale, Peter Roy, John Beardmore, Harry Tierney, Charles Saynor, Rosemarie Reeves, Derek Sheppard, Rachel Treadgold, Michael Ely, Jo Newman, Joe Santo.

PRODUCTION:

Production Assistant	Dottie Rice
Floor Manager	Denver Thornton
Stage Manager	Mary Lewis
Make-Up Supervisor	Launa Bradish
Costume Supervisor	Jill Silverside
Technical Supervisor	Campbell Keenan
Lighting	Brian Turner
Cameras	Roy Easton
Sound	Bruce Englefield
Racks	John Turner
Vision Mixer	Peter Boffin
Grams	Stephen Brown
A.F.M.	Stuart Orme
Call-boy	Paul Craig

SCHEDULE:

TUESDAY 23 DECEMBER 1969

Camera Rehearsal	10.15. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Camera Rehearsal	14.15. - 19.30.

WEDNESDAY 24 DECEMBER 1969

Camera Rehearsal	10.15. - 12.15.
Line Up, Make Up	12.15. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Dress Rehearsal	14.15. - 16.15.
Tea, Line Up, Make Up	16.15. - 17.15.
VTR	17.15. - 19.15.
Tech Clear	19.15. - 19.30.

CALLAN "GOD HELP YOUR FRIENDS" SCENE BREAKDOWN.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
1. INT. RESTAURANT	NIGHT	BETH MARK D.I.5. MAN EXTRAS	2A 3A 1A	BM. A1 GRAMS	1 - 9	1 - 4
2. INT. HUNTER'S OFFICE	EVE.	HUNTER CALLAN CROSS	3B 4A 1B	BM. C1 BM. B1 GRAMS	10 - 23	4 - 8
3. FILM T/C. SEQ. 1 EXT. OUTSIDE MINISTRY	DAY	ANDAREZ BETH EXTRAS		S.O.F.		8
4. INT. CALLAN'S FLAT	DAY	CALLAN CROSS	3C 4B	BM. B2	24 - 26	9
TAPE STOP						
5. INT. INTERPRETER'S ROOM	DAY	BETH ROBINSON EXTRA (Girl)	2B 1C	BM. A2 GRAMS	27 - 33	10- 12
6. FILM T/C. SEQ.2 EXT. STREET	EVE.	CALLAN LONELY		S.O.F.		12 - 13
7. FILM EXT. STREET	EVE.	CROSS				14
8. INT. BETH'S FLAT	EVE.	MARK BETH	2C 1D	BM. A3 SL.MIC 1 GRAMS	34 - 35	14 - 15
9. INT. CORRIDOR (FLATS)	EVE.	LONELY	4C	BM. C2 GRAMS	36	15
10. INT. TEDDER FLAT	EVE.	LONELY	3D	BM. B3	37	.15
11. INT. BETH'S FLAT	EVE.	BETH MARK	1D 2C	BM. A3 GRAMS	38 - 44	15 -17

CALLAN "GOD HELP YOUR FRIENDS" SCENE BREAKDOWN.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
12. FILM T/C. SEQ. 3 EXT. STREET	EVE.	CALLAN		S.O.F.		17
13. INT. TEDDER'S FLAT	EVE.	LONELY CALLAN	3D 4D	BM. C3	45 - 47	18 -19
14. FILM T/C. SEQ. 4 EXT. STREET	EVE.	LONELY CALLAN		S.O.F.		19
TAPE STOP MARK COSTUME CHANGE						
15. INT. TEDDER'S FLAT	EVE.	BETH MARK VOICE OFF JEANETTE	3D 2C 4C 1E	BM. C3 A4 B2 GRAMS SFX.	48 - 56	20 -22
16. INT. CALLAN'S FLAT	NIGHT	CALLAN CROSS	4B 3C	BM. B2	57 - 62	22 -25
17. INT. BETH'S FLAT	NIGHT	BETH	1F 2C	BM. A5 C4	63 - 64	25 -
ACT TWO						
18. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN	4A 3B	BM. C1	65 - 71	26 -28
19. INT. A BAR	EVE.	BETH EXTRA(BARMAN) EXTRAS JEANETTE MARK D.I.5. MAN	1G 2D	GRAMS BM. A6	72 - 80	28 -31
20. INT. CALLAN'S FLAT	DAY	CALLAN LONELY	3C	BM. B2	81	31 -

CALLAN "GOD HELP YOUR FRIENDS" SCENE BREAKDOWN.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
21. INT. BETH'S FLAT	EVE.	BETH MARK	2C 1D 4E	BM. C4	82 - 94	31 - 35
22. FILM T/C. SEQ. 5 EXT. STREET	EVE.	MARK CROSS D.I.5. MAN		S.O.F.		35
23. INT. CALLAN'S FLAT	EVE.	CALLAN	3C	BM. B2	95	35
24. INT. HUNTER'S OFFICE	EVE.	HUNTER	4A	BM. C1	96	35 - 36
25. INT. TEDDER'S FLAT	NIGHT	MARK BETH	1E 2E	BM. A4	97 - 98	36
TAPE STOP BETH COSTUME CHANGE						
26. INT. INTERPRETER'S ROOM	DAY	CROSS BETH ROBINSON	1C	BM. A2	99	36 - 37
TAPE STOP CROSS TO HUNTER'S						
27. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN CROSS	3B 4A	BM. C1 SD. TRAI	100 - 105	38 - 39
TAPE STOP CROSS TO INTERPRETER'S OFFICE						
28. INT. INTERPRETERS OFFICE	DAY	CROSS BETH ANDAREZ	2D 1C	BM. A2 BM. C1	106 - 113	34 - 42
29. INT. CALLAN'S FLAT	NIGHT	CALLAN	3C	BM. B2 BM. C1	114	42 - 43
TAPE STOP TEDDER TO RESTAURANT						
30. INT. RESTAURANT	NIGHT	BETH ANDAREZ MARK D.I.5. MAN EXTRAS	2A 1H	BM. A1 GRAMS	115 - 116	43 = 44
31. INT. HUNTER OFFICE	NIGHT	HUNTER CALLAN	4F 4A 3B	BM. C1	117- 127	44 - 46

CALLAN "GOD HELP YOUR FRIENDS" SCENE BREAKDOWN.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
ACT THREE						
32. INT. INTERPRETERS' OFFICE	DAY	BETH CROSS	2D	BM. 2A	128	47
TAPE STOP CROSS TO CALLAN'S						
33. INT. CALLAN FLAT	DAY	CROSS CALLAN MARK (v.o.o.v.) VOICE (o.o.v.)	1J 3C 4B	BM. B2 GRAMS (voice tape)	129 - 139	48 - 50
TAPE STOP CROSS TO INTERPRETER'S ROOM						
34. INT. INTERPRETERS ROOM	DAY	BETH CROSS EXTRA (GIRL)	2D 1C	BM. A2	140 - 141	51 -
35. Scene deleted						
36. INT. BETH'S FLAT	DAY	LONELY	4E	BM. C4	142	51
37. INT. FLAT CORRIDOR	DAY	LONELY MESSENGER	3C	BM. B4	143	51 - 52
TAPE STOP LONELY TO CALLAN'S						
38. INT. CALLAN FLAT	DAY	CALLAN LONELY	4B 3C 1H	BM. B2	144 - 148	52 - 54
39. INT. BETH'S FLAT	EVE.	MARK BETH	2C 2F 1D 4G 4H	BM. C4 A5	149 - 163	54 - 58
40. FILM T/C. SEQ. 6 EXT. STREET	NIGHT	CROSS CALLAN		S.O.F.		58 -
41. INT. BETH'S FLAT	NIGHT	BETH MARK CALLAN	4G 2G 2F 1F	BM. C4 A5	164 - 172	58 - 60
TAPE STOP CAM. REPOS.						
42. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN CROSS	3B 1B 4A	BM. C1	173 - 188	60 - 62

T/CINE
THAMES SYMBOL

AND CALLAN Series OPENING FILM — SERIES OPENING MUSIC

INLAY CAPTION SCANNER
CAP: "GOD HELP YOUR FRIENDS"
FADE

CAP: BY WILLIAM EMMS
FADE

1. 2 A
FRAMED BY OR THRU
f.g. GLASSES
SEE D.I.5. MAN

1. INT. RESTAURANT. EVENING.

BOOM A1

GRAMS: MUSIC
"DINE AND DAN
and LIGHT CHA
(M.Q. 654)

2. 3 A (AS WAITER PASSES)
O/S. D.I.5. MAN
SEEING BETH AND MARK
IN b.g.

2ND WAITER GOES
UPSTAIRS

3. 1 A (AS WAITER NEARS TABLE)
LOOSE ON TABLE
P/BACK FAV. HER RING
TO 2/S.
WAITER GOES

(CAM. 3 to B. HUNTER'S OFFICE)

BETH: Mark, it's beautiful.

MARK: Better start getting used to it, my love.

BETH: Happy?

(4 on 2A)

(On 3 on 1A)

BOOM A1

GRAMS: contd.

MARK: Need you ask. How about the old man?

BETH: Daddy will get used to it.

MARK: You mean he can't stand the idea of you and me ..../

4. 2 A
MCU BETH

BETH: Daddy is a general,
He'd like me to marry a budding general,
and produce lots of little generals.
But more than anything he wants me to be happy.

MARK: Even with me?

BETH: Darling, I'm over 21.

5. 1 A
2/S. MARK/BETH

MARK: You'll love Romania.
We've got a gorgeous hotel overlooking the Black Sea. Actually, it's one of my accounts.

BETH: Cheap skate.

(6 on 2A)

(On 5 on 1A)

BOOM A1

GRAMS contd.

MARK: There's a squeeze on public relations.

LOOSEN SLIGHTLY
AS WAITER ENTERS

BETH: You'll have me sozzled, darling.

MARK: That's the object of the exercise.

6. 2 A (AS WAITER POURS CHAMPAGNE)
CLOSE ON 2 GLASSES
FAV. BETH'S AND PAN
TO SEE HER DRINK.

P/BACK SLOWLY TO 2/S.

MARK: To us.

BETH: No misgivings? No second thoughts?

MARK: Lots of them. It isn't the easiest thing for a confirmed bachelor like me.

BETH: I'll be a very understanding wife, Mark.

MARK: So I can keep a few dollies on the side?

(7 on 1A)

(On 6 on 2A)

BCC... /1
G... cont'd.

BETH: Just let me catch one of 'em.

7. 1 A (AS MARK DRINKS)
TIGHT 2/S. MARK/BETH

MARK: We've got something else to celebrate. I've landed a new account. Congratulate me.

BETH: Congratulations. Dog food or car tyres?

MARK: It's an East German thing. Very good money. It'll pay for ten honeymoons./

8. 2 A
BCU BETH
SHE LEANS BACK OUT OF FRAME.
PULL FOCUS TO D.I.5.MAN

BETH: East German? /

9. 1 A
2/S. MARK/BETH

MARK: You really are very pretty.

PUSH IN TO FINISH
TIGHT PROFILE 2/S.

BETH: Idiot.

MARK: I love you. /

10. 3 B
C.U. HUNTER

2. INT. HUNTER'S OFFICE. EVENING

BOOMS C1 and B1.

11. 4 A
CLOSE ON PAPER. PAN IT L. TO CALLAN, P/BACK AS HE RISES U.S. FINISH 3/S.
CROSS/CALLAN/HUNTER

G... : ...
DISTANT ... 10.

HUNTER: This engagement is not on.

(12 on 3B)

(On 11 on 4A)

BOOMS C1 & B1
GRAMS contd.

(CAM.1 to B. HUNTER'S OFFICE)
(CAM. 2 to B. INTERPRETER'S RM.)

CALLAN: Lampton - Tedder. General Sir George Lampton is pleased to announce the engagement of his daughter Elizabeth Jane to Mark Tedder, son of Mr. and Mrs. Edward Tedder of Dulwich.

HUNTER: It mustn't happen.

CALLAN: Shame!

HUNTER: It's up to you to kill it.

CROSS: Why, sir?/

12. 3 B
CMS HUNTER

HUNTER: The girl, Lampton, is a high level interpreter.

CALLAN: Clever girl?

HUNTER: If anything, too clever. Privy to too many top-level secrets. Items that are the business of no-one but our people and whoever they've been dealing with.

(13 on 4A)

(On 12 on 3B)

BOOMS C1 & B1

G[illegible] contd.

PAN HIM U.S.L.
AS HE RETURNS D.S.
TILT TO PROJECTOR

CALLAN: I don't see what that's got to do with her engagement.

/LIGHTS OFF; [illegible]CS. VISUAL CUE/

13. 4 A
3/S. INCL. IMAGE OF TEDDER

HUNTER: Mark Tedder. Public Relations expert and ex-journalist. Still dabbles a bit.

(THE SLIDE CHANGES)

HUNTER: Suspected of being an informer to the opposition. Certainly a life-long sympathiser with them.

CROSS: Got anything on him?/

14. 3 B
CMS HUNTER

HUNTER: As a PR man-cum-journalist he's come across one or two things we'd rather not have publicised. Somehow they've found their way into the hands of the opposition./

15. 1 B
CLOSE ON PROJECTOR

16. 4 A ([illegible] & PIC, APPEARS)
CM[illegible]

HUNTER: It could have been him. Only could have been. He's been under surveillance by D.I.5. /

17. 1 B
MCU CALLAN

(18 on 3B)

(On 17 on 1B)

BOOMS C1 & B1
GRAMS contd.

CALLAN: Oh, I see, it's a D.I.5 job.

18. 3 B
3/S. CROSS/CALLAN/
HUNTER

[illegible] left [illegible]?/

HUNTER: There's a snag you see. Fellow's a professional bachelor. Self appointed God's gift to women.

CROSS: Thank you, Sir.

HUNTER: Now, all of a sudden he wants to get married.

CALLAN: So what! So did you once.

HUNTER: The lady's classified Security Grade "A". It's more than a coincidence that he's just got an East German account to handle and she is on the NATO Translator's list.

HUNTER GOES U.S.
PUSH IN TO 2/S.
AND LOSE CROSS

CALLAN: And they want us to much up the marriage?/

19. 4 A
2/S. [illegible]
C[illegible]

/[illegible]/

FIND CROSS RISING
INTO 3/S.

HUNTER: Precisely. Full details of everything she heard could be in Moscow within a day.

CALLAN: Nice job.

HUNTER: You're paid.

(20 on 3B)

(On 19 on 4A)

BOOMS C1 & B1
GRAMS cont'd.

CALLAN: Right. I suppose I'll have to chat her up.

HUNTER: You stay away from her, Callan.

CALLAN: What? Do a job without seeing the subject./

20. 3 B
FCU HUNTER

HUNTER: Cross will take the girl./

21. 1 B
TIGHT 2/S. CROSS/CALLAN

CALLAN: Thank you, sir./

23. 4 A
C.S. ON FILES FALLING ON DESK.
TILT AS CROSS LIFTS THEM TO 2/S.

HUNTER: Files on both.

T/CINE SEQ. 1
16 mm

3. EXT. MINISTRY DAY

(Music: LAUDATION M.Q.665 (Southern.)

(CAM.1 to C. INTERPRETER'S RM.)
(CAM.3 to C. CALLAN'S FLAT)
(CAM. 4 to B. CALLAN'S FLAT)

A NUMBER OF BRITISH DIPLOMATS AND OTHER PEOPLE, INCLUDING BETH, ARE AWAITING THE ARRIVAL OF SENOR ANDAREZ.
HIS CAR DRAWS UP, AND HE GETS OUT OF THE CAR AND IS GREETED BY BETH AND THE BRITISH OFFICIALS.
A SECOND CAR ARRIVES AND THE BRITISH MINISTER JOINS THE PARTY ON THE STEPS.

(COMING TO 24 on 3C)

T/C ENDING

24. 3 C
L/A C.U. CALLAN FROM OVER L. SHOULDER,
HE SITS L. INTO 2/S. WITH CROSS

4. INT. CALLAN'S FLAT. DAY

BOOM B2

CALLAN: You think you're going to enjoy this job?

CROSS: There's a bird, isn't there?

CALLAN: Do you think it's just possible he loves her?

CROSS: I think it's just possible he loves Moscow more./

25. 4 B
CHS CALLAN R. [illegible] G BRING HIM R. TO CROSS AND LET HIM GO R.

CALLAN: Alright! Alright! Come on, let's get on with it.

CROSS: We'll start with his past, shall we?/

26. 3 C
2/S. CROSS/CALLAN WHO COMES L.f.g. OF CROSS
CRAB L. TO HOLD 2/S.

CALLAN: Why not? There must be some dirt we can put under her nose.

CROSS: I doubt if he's living a life of constant and shining virtue.

CALLAN: Are you, mate?

TAPE STOP BETH COSTUME CHANGE. CAM.3 to D. TEDDER'S FLAT
CAM. 4 to C. CORRIDOR

(27 on 2B)

27. 2 B
MIN. HEIGHT. LOOSE ON
EXTRA AT f.g. DESK

5. [illegible] DAY [illegible]
[illegible]
ECHOING [illegible]

SEE BETH ENTER U.S.L.

GIRL f.g. GOES U.S.R.
CRAB R. WITH BETH
TO FIND ROBINSON AT R.
IN BETH'S OFFICE

FINISH WITH BETH RIGHT
BETWEEN CABINET AND
LOWER HALF OF ROBINSON

BETH: Mr. Robinson?

ROBINSON: Miss Lampton.

BETH: Can I do something for you?

ROBINSON: When you've finished.

BETH: It's nearly lunchtime./

28. 1 C
M.S. BETH BRING HER D.S.R.
FOR 2/S.

ROBINSON: I wanted a general word with you, Miss Lampton.

BETH: Oh? Have I done something naughty?

ROBINSON: Security is not a joke.

LET HER GO U.S.L.
SIT IN 2/S.

BETH: I'm sure it isn't .... Now ...?

ROBINSON: It seemed to us time to remind you that your work is covered by the Official Secrets Act. That this carries certain obligations./

29. 2 B
[illegible]
OF ROBINSON

(30 on 10)

(On 29 on 2B)

BOOM A2

GRAMS contd.

BETH: I know my obligations, Mr. Robinson. And I honour them. No reminder is necessary./

30. 1 C
MCU ROBINSON

ROBINSON: The Security Department must be kept informed of everything.

BETH: As I'm sure it is.

ROBINSON: Not by you, apparently.

We wouldn't, for instance, have known about your engagement had we not read it ourselves in The Times./

31. 2 B
2/S. ROBINSON/BETH

BETH: Indeed.

ROBINSON: And this is the sort of thing we really must know.

BETH: But my engagement is none of your business, Mr.Robinson./

32. 1 C
MCU ROBINSON
HE LEANS FORWARD

ROBINSON: I'm afraid it is.

BETH: You think it is./

33. 2 B
MCU BETH
P/BACK AS SHE RISES AND FIND ROBINSON ARRIVING U.S.L. for 2/S.

In matters such as this I shall do exactly as I choose. And I shall tell who I choose. Do I make myself clear?

(Coming to T/C. Seq. 2)

(On 33 on 2B)

BOOM A2
SHAWS cont.

[illegible]: Miss Lampton, we would be grateful, if you would be so kind as to keep us informed.

BETH: Would you like me to bring him in for a security check? Now, you will excuse me, won't you?

HOLD 2/S. AS SHE MOVES SLIGHTLY U.S.

(CAM. 1 to D. BETH'S FLAT)

ROBINSON: And Miss Lampton - we need to know the date of the marriage.

BETH: The 28th of next month. Would you like an invitation?

T/CINE SEQ. 2 — S.O.F.

16 mm

6. FILM. EXT. STREET EVENING.

(CAM. 2 to C. BETH'S FLAT)

CALLAN MOVES TOWARDS PHONE BOX. LONELY IS STANDING OUTSIDE IT.

CALLAN: Very nice. I like it.

LONELY: Mr. Cross rang, Mr. Callan.

CALLAN: And?

LONELY: He didn't say much. Just to tell you they've gone to her flat.

CALLAN: Ah!

[illegible]: What's 'at mean, Mr.Callan?

(ON T/CINE) S.O..

CALLAN: It means you can get on with your job, don't it?

LONELY: Listen, I'm still on bail.

CALLAN: Lonely, who found the money for the bail?

LONELY: Well, you did.

CALLAN: Right then, don't interrupt. All you do is slip into flat 208 and have a little look around.

LONELY: Oh, Mr. Callan.

CALLAN: You're looking for anything a feller's fiancee wouldn't like. You know the stuff. Old love letters, address books, photographs, that sort of thing.

LONELY: Sounds so simple when you say it, Mr. Callan.

CALLAN: It is simple, so why don't you just go and do it?

LONELY: Oh ......

CALLAN: And don't forget the signal if you find anything.

LONELY EXITS. CALLAN WATCHES HIM GO INTO FLATS.

(STILL ON T/CINE)

(ON T/CINE) S.O.F.

7. FILM EXT. STREET EVENING.

CROSS IDLING NEAR A PHONE BOX.
HE GETS IN HIS CAR - BORED,
AND LOOKS UP AT BETH'S WINDOW.
ZOOM IN ON BETH'S WINDOW.

34. 2 C
WITH MARK f.g. CROSSING
TO SIT R. SEE IMAGE
OF BETH THRU BEDROOM
DOOR

8. INT. BETH'S FLAT EVENING.

BETH: Darling. Do we have to go out this evening?

MARK: Don't you want to?

PAN BETH R. TO 2/S.
WITH MARK

BETH: I'd rather we stayed here. There's plenty in the fridge.

MARK: Oh, Beth.

BETH: On my birthday?

BETH: You know what I mean.

PUSH IN TIGHTER AS
BETH COMES IN.
HOLD 2/S. AS SHE
X's L. THEN LET HER GO

MARK: I thought you'd like to go out.

BETH: As long as I'm with you I don't really care where we are./

35. 1 D
CLOSE [illegible]
TILT UP T[illegible]

(36 on 40)

(On 35 on 1D)

BOOM A3 ...
MIC.1
GRAMS cont.

BETH: Love you, darling.

36. 4 C
LOOSE ON LONELY WITH f.g. FLOATER AT L. AS EXTRA COMES TO f.g. P/BACK LET EXTRA GO L. AND FAV. LONELY U.S. then D.S. THEN PUSH IN TIGHT AS HE ENTERS BY DOOR

9. INT. CORRIDOR EVENING. BOOM C2

GRAMS: ...
NIGHT ST...

37. 3 D
WITH f.g.L. DRESSING SEE LONELY AT DOOR. CRAB R. AS HE GOES R. TO FRAME HIM WITH DESK LAMP. SEE HIM CLOSE CURTAINS AND COME D.S.R. TO DESK. CRAB R. TO GET HIM L. OF CAMERA AND TILT TO SEE HIM OPEN DRAWERS.

10. INT. TEDDER'S FLAT. EVENING BOOM B3

38. 1 D
M.S. BETH
PAN ... R. TO SIT IN 2/S.

11. INT. BETH'S FLAT EVENING BOOM A3

(BOOM B to POS. 2)
(BOOM C to POS. 3)

BETH: Happy birthday, darling.

GRAMS: QUIET
NIGHT STREET ...

MARK: How are things at the Ministry?

BETH: Oh, jolly good.

MARK: Nothing new?

(39 on 2C)

(On 38 on 1D)

BOOM A3

GRAMS cont.

BETH: Not - oh yes. A new chap appeared in our department today.

MARK: Another interpreter?

BETH: No, actually. Some sort of

39. 2 C
MCU MARK

efficiency expert./

MARK: Efficiency expert? In an Interpreter's Department?

BETH: That's what the man said.

MARK: Sounds odd./

40. 1 D
TIGHT 2/S. BETH/MARK

BETH: Oh, you know what the bureaucratic mind is, probably someone's bright idea which we'll all forget about within a week.

MARK: I suspect you're right.

BETH: Actually, he doesn't get in the way much. Just pokes about - you know. He's quite nice, too.

EASE AS SHE RISES

MARK: Is he?

41. 2 C (AS SHE LIFTS COAT)
CLOSE ON COAT.
TILT TO BETH AND CRAB R.
WITH HER FOR 2/S.

BETH: Very nice in fact. Quite charming. His name is Cross.

(42 on 1D)

(On 41 on 2C)

BOOM A3

[illegible]

BETH (contd.) I'd still rather we stayed here.

MARK: I thought you were supposed to be shy and retiring.

BETH: I am.

MARK: Then why are you trying to seduce a man into spending the entire

42. 1 D
C.U. BETH

evening alone with you in your flat?/

43. 2 C
A/S

BETH: Because I love him./

MARK: And because I rushed to pick you up, I haven't changed yet. So - my flat first, then dinner.

HOLD 2/S. AS HE X's TO DOOR. SHE FOLLOWS.

BETH: Oh, alright. Wretch.

44. 1 D
2/S. BETH CROSSING MARK

Ouch!/

SHE GOES R. AND OUT
HE FOLLOWS
PAN DOOR SHUT

T/CINE SE.. 3
16 mm

S.O.F.

[illegible]

(... 4 to D. TRADER'S FLAT)

CALLAN LOITERING NEAR PHONE BOX, LOOKING UP AT BETH'S WINDOW. HE SEES CURTAINS OPEN AND CLOSE. TURNS AND WALKS AWAY FROM PHONE BOX TO GO TO ENTRANCE OF FLATS.

(Coming to 45 on 3D)

45. 3 D BOOM C3

MCU LONELY FRAMED BY f.g. DESK DRESSING

P/BACK AS HE RISES AND PAN HIM L. TO DOOR ADMIT CALLAN AND FAV. HIM R.
PAN LONELY R. AND LOSE CALLAN, PICKING HIM UP AGAIN IN 2/S. AS LONELY COMES f.g.R. OF DESK

CRAB L. AS LONELY GOES U.S.R. AGAIN HOLDING 2/S.
HE RETURNS TO f.g.R.

13. INT. TEDDER'S FLAT. EVENING.

2 DOOR KNOCK

CALLAN: What have you got?

LONELY: Letters, Mr. Callan. Struth, you oughter read 'em.

CALLAN: Alright, alright, Don't get excited.

LONELY: You read that one, Mr. Callan. Cor, the bird that wrote that. No shame. Terrible it is ...... read that bit.

CALLAN: It's no good - I'll 'ave to get you some of that deodorised soap - just keep your distance, will you?

LONELY: Well, I only live in one room.

CALLAN: If you lived in the Public Baths, it wouldn't make any difference.

(46 on 4D)

(On 46 on 4D) BOOM C 3

HOLD 2/S. AS CALLAN GOES U.S.L.

CALLAN: Well done, Lonely. Just what we want. Anything else. (PAUSE)

46. 4 D (AFTER CALLAN'S GESTURE)
MCU LONELY
TILT TO PHOTO AS HE HANDS IT TO CALLAN.

LONELY: Just these, Mr. Callan.

CALLAN: Let's have 'em. Might come in handy. Have to see./

47. 3 D
2/S. A/B
PAN. CALLAN f.g.L. to DESK AND SEE LONELY AT CURTAINS

CALLAN: O.K. Let's go, then.

[illegible]

F[illegible] L.
AND PUSH IN AFTER HIM FOR EXIT IN 2/S.

T/CINE SEQ. 4 S.O.F.
16 mm

14. FILM INT. HALLWAY EVENING.

(CAM. 1 to E. [illegible]DDER'S FLAT)
(CAM. 4 to C. [illegible]'S FLAT)

SEE BETH AND MARK ENTER LIFT.

LONELY: Mr. Callan.

CALLAN: You haven't finished yet, mate.

LONELY: What?

CALLAN: I've got one more little job for you, breaking and entering.

[illegible]: Oh, gawd.

[illegible]: Never mind, eh?

[illegible]

TAPE STOP [illegible]

(ON TAPE STOP)

48.	3 D 2/S. BETH/MARK HOLD 2/S. AS HE X's L. TO ALCOVE. CRAB SLOWLY L. WITH BETH, HOLDING PART OF MARK U.S.L.	15. INT. TEDDER'S FLAT. EVENING. MARK: Mark Tedder .... Look, I'll do it, but I have to wait for the chance..... It isn't easy to get information just like that. You know. People have to be played along ..... Not fully yet... I'll try	[illegible] [illegible] [illegible] + BOOM B2 (V.O.O.V FX: PHONE
	BRING MARK TO R. OF BETH	Nearly ready, Beth.	
		BETH: Who was that?	
		MARK: Nobody important! Hungry?	
		BETH: Absolutely famished.	
		MARK: I've booked us at the Rococo.	
	AS MARK GOES U.S. TO OPEN DOOR GET HIM L. OF BETH LET DOOR MASK JEANETTE.	Oh, blast.	DOORBELL RINGS

(49 on 20)

(On 48 on 3D) BOOM C3/A4

JEANETTE: Hello, darling.

49. 2 C (ON CUE)
2/S. JEANETTE/MARK
AT DOOR

JEANETTE: Well, don't look so shocked love. And don't I get a kiss for your birthday./

50. 4 C
2/S. JEANETTE/MARK

MARK: Come in, Jeanette. Come and meet my fiancee.

JEANETTE GOES IN TO
R. OF MARK

51. 3 D
J[illegible] CROSSING R.
OF MARK AND BETH. LOSE
THEM AND PAN HER TO SIT
U.S.R. SOFA.

JEANETTE: Oh, is Beth here? How nice. I didn't know you were here. /

(CAM.4 to B. CALLAN'S FLAT)

52. 2 C (FURTHER L.)(AFTER SHE SITS) /
2/S. BETH/MARK, COMING D.S.

BETH: Hello, Jeanette.

MARK: Actually, Jeanette, we were just going out to dinner./

53. 3 D
M.S. JEANETTE

JEANETTE: Well, I won't keep you. I brought this for you, Mark. Just a little [illegible]./

54. 2 C (AS HE [illegible])
A/B. PAN [illegible]
FOR 2/S. WITH JEANETTE

(CAM. 3 to CLEAR QUICKLY TO)
C. CALLAN'S [illegible])

MARK: How kind, Jeanette. Bless you.

JEANETTE: My pleasure. Happy birthday.

(55 on 1E)

(On 54 on 20) BOOMS C3/A4

HOLD 2/S. AS HE COMES f.g. — MARK: Thank you.

JEANETTE COMES TO SETTEE, KNEELING IN 2/S. — JEANETTE: That's new. Oh, it's you, Beth.

55. [illegible] — [illegible]: It's good, [illegible] it?/

56. 2 C (AFTER A BEAT)
[illegible]
BETWEEN BETH AND MARK FOR 3/S. HOLD AS MARK GOES UP TO JEANETTE — JEANETTE: Well, goodbye, young lovers. Have a super evening.

MARK: I'm sorry we can't ask you to stay longer.

(CAM. 1 to F. BETH'S FLAT) — JEANETTE: Oh, not at all. Couldn't stay anyway. I have a lover hanging about somewhere, Bye, both.

LET JEANETTE GO — MARK: Bye, Jeanette.

BETH COMES D.S.R. OF MARK. AS SHE RETURNS TO HIM PUSH IN FOR TIGHT 2/S. — MARK: She's a lovely girl. Do anything for a friend.

BETH: I'm sure she would.

BOOM B2

57. 4 B
CLOSE ON PAINT POT. TILT UP WITH BRUSH TO MODEL SOLDIER. AS CALLAN SMUDGES IT AND REACTS EASE BACK AND LET HIM GO TO DOOR. ADMIT CROSS AND HOLD 2/S. AS CALLAN RETURNS R.f.g.

16. [illegible]

(B CM A to POS. 5)
(BOOM C to POS. 4)

CALLAN: Who is it?

CROSS: Cross.

(58 on 30)

(On 57 on 4B)

BOOM B2

CROSS: Did you knock off early?

CALLAN: We found what we wanted.

CROSS: Well?/

58. 3 C
MCU CALLAN

CALLAN: Letters, mate. Juicy letters./

59. 4 B
A/B

CROSS: Oh, what fun. Can I see them?

LET CROSS SIT IN
ARMCHAIR L. AND
LOSE CALLAN

CALLAN: Too late. They're on their way.

CROSS: What a shame. And I just feel like a bout of purple reading.

60. 3 C (AS CALLAN RISES)
M.S. CALLAN C [illegible]
D.S. TO 2/S. WITH CROSS

(CAM. 4 CLEAR FOR CAM.3)

CALLAN: Funny sense of humour you've got sometimes.

CROSS: Keeps me young, old chap.

PAN CALLAN R. TO FIRE
AND BACK TO TABLE.
PUSH IN TIGHT ON [illegible] AS
CROSS PICKS IT UP.
TILT TO 2/S. CROSS/CALLAN

[illegible]: Lucky you. We found a couple of [illegible] ll.

[illegible]: Oh I say. That's cosy, isn't it?

(61 on 4B)

(On 60 on 3C) BOOM B2

CALLAN: Looks like it was a nice hol[illegible], d[illegible]'t it?/

61. 4 B
2/S. CROSS/CALLAN

C[illegible]: Very nice. Wouldn't mind her for an old flame.

CALLAN: Keep your mind on the job.

CROSS: That's exactly what I'm doing. Great figure, hasn't she? Who is she?

CALLAN: Jeanette Valden, she's called. Might come in useful.

CROSS: I do wish you'd try and sound more cheerful./

62. 3 C
CLOSE ON SOLDIER.
TILT UP WITH CROSS' HAND TO 2/S. AND BRING CALLAN BEHIND CROSS IN 2/S. TO D.[illegible].L.
TIGHTEN ON HIM AS HE ARRIVES

CALLAN: You meet this Beth Lampton today?

CROSS: But of course.

CALLAN: What's she like?

CROSS: Oh, you know. Attractive, well put together.

(63 on 1F)

(On 62 on 3C) BOOM B2 ...

CALLAN: A nice girl, would you say?

CROSS: Very.

CALLAN: That's nice./

63. 1 F
LOOSE ON HALL
BETH COMES FROM R.
TO OPEN DOOR.

17. INT. BETH'S FLAT. NIGHT

64. 2 C ([illegible] SHE ARRIVES) BOOM C4
LOOSE O[illegible]
OF FLAT

PAN SLOWLY RIGHT AND
SEE BETH F[illegible]AMED AGAINST
OPEN DOOR.
SHE COMES f.g.R. TO TABLE
AND SWITCHES LAMP ON.

LET HER GO U.S.TO DOOR
AND TILT DOWN
AS SHE PICKS UP LETTERS.
AS YOU TILT UP WITH HER
PUSH IN TIGHT ON PHOTO.

PAN PHOTO AND LETTERS
SLOWLY L. AND CRAB
SLIGHTLY.
SHE SITS INTO FRAME
THEN LEANS BACK.

SET: f.g. BAR AT PUB. SET

CAM. 1 to C. BAR.
[illegible] D. BAR
[illegible] to B. HUNTER'S OFFICE
[illegible] A. HUNTER'S OFFICE

CAPTION SCANNER — G[illegible]S: B[illegible]
CAP: PART TWO — Part Music

65. 4 A

M.S. HUNTER
CRAB R. WITH HIM FINDING CALLAN FOR 2/S.
HUNTER GOES U.S.R. of CALLAN BEHIND DESK

18. INT. HUNTER'S OFFICE DAY — BOOM C1

HUNTER: And you think it's worked?

CALLAN: Too early to say yet, Sir.

HUNTER: When d'you expect to know?

CALLAN: Hard to say. All we can do is watch her.

HUNTER: We can't afford too much time, you know, Callan.

CALLAN: We couldn't have done more than we have.

HUNTER GOES U.S.L. OF CALLAN
CRAB TO HOLD 2/S.
BRING HUNTER TO f.g.L.

HUNTER: Possibly. Too many people working on this case. D.I.5. follow Tedder, they've bugged his phone. Now we're in as well, and still there's no certainty.

CALLAN: D.I.5. don't claim miracles, why should we?

(66 on 3B)

(On 65 on 4A)

BOOM C1

HUNTER: The job's straightforward enough. End the relationship. You appreciate, don't you, that if Tedder is found to be passing information and she is his wife we won't be able to use her to testify against him.

CALLAN: I do know the law of the land, sir.

LET HUNTER GO R. OUT OF FRAME AND SEE CALLAN TURN TO HIM

HUNTER: It's damn silly. She's even getting in the way of D.I.5.

CALLAN: Now that's a shame. Perhaps if we asked her politely she'd get out of the way./

66. 3 B
MCU HUNTER

67. 4 A /
MCU CALLAN

68. 3 B /
2/S. CALLAN/HUNTER SITTING

HUNTER: And what other steps will you take if this action fails?

CALLAN: Hard to say. But we'll find something.

HUNTER: What exactly?/

69. 4 A
C.U. CALLAN

(70 on 3B)

(On 69 on 4A) BOOM C1

70. 3 B
C.U. HUNTER

CALLAN: It's not our job, is it? /

71. 4 A
A/B /

Something in full accord with the honourable practices of this department.

72. 1 G
CLOSE ON D.I.5. MAN
PULL FOCUS TO GLASS
AS BETH'S HAND
COMES IN.
TILT TO HER FACE

19. INT. A BAR EVENING.

BOOM A6

GRAMS: [illegible]
[illegible]

(CAM. 3 to C. CALLAN'S)
(CAM. 4 to E. BETH'S)

73. 2 D
2/S. BETH/JEANETTE
X'ing L.f.g.

JEANETTE: Well, Hello! /

BETH: Hello, Jeanette.

JEANETTE: Did you have a nice birthday party? Gin. How about you?

BETH: Oh - no thank you.

74. 1 G
CLOSE ON GIN BOTTLES
GIN IS POURED
TILT TO 2/S.

JEANETTE: A large one for me. /
Such a small world, I always think. There.

BETH: I was surprised to find you were such a close friend of Mark's.

(75 on 2D)

(On 74 on 1G)

BOOM A6
GRAMS contd.

JEANETTE: Oh, London isn't such a large place. Rather small, actually./

75. 2 D
TIGHT 2/S. JEANETTE/BETH

BETH: You were ... close friends at one time, I suppose.

EASE AS BARMAN ENTERS FROM L. to R. AND AWAY AGAIN

JEANETTE: Hope we still are. Bless you, angel. There. Have a square one.

BETH: How long have you known Mark?/

76. 1 G
MCU JEANETTE

JEANETTE: He's nice. Isn't he?/

77. 2 D
MCU BETH
P/BACK TO 3/S. AS MARK IS SEEN TO ENTER

MARK: Everyone drinking?

BETH: Hello, darling.

JEANETTE: I'm off.

TIGHTEN AS JEANETTE GOES C. BETWEEN THEM

BETH: Oh, don't go.

JEANETTE: Deadlines, sweetie. A cow of an editor, but a living. Look after her, brute.

78. 1 G (L[illegible] GO)(MARK SIGNALS WAITER)
3/S. BRING WAITER f.g.L.
WITH BETH AND MARK

MARK: Scotch please. Another one?

(79 on 2)

(On 78 on 1G)

BOOM A6

G(A.[illegible] co td

BETH: You're late.

MARK: Sorry, traffic. You alright?

LET BARMAN GO L.
AND TIGHTEN

BETH: Of course I am.

MARK: You don't look it.

BETH: Oh .... darling, you know I'm sure that man's been following us.

MARK: Who?

BETH: Over there.

79. 2 D (AS MARK TURNS BACK)
TIGHT 2/S. BETH/MARK

MARK: It's just a man having a drink.

BETH: Well, I've seen him before and I know it.

MARK: You'll have to leave that ministry. It's making you spy conscious./

80. 1 G
MCU BETH

P/BACK TO 2/S. AS
SHE RISES AND GOES
SLIGHTLY R.

BETH: I tell you, it's the same man. Anyway, you have something to tell me?

(cam. 2 to C. BETH'S FLAT)

(81 on 3C)

(On 80 on 1G) BOOM A6

GRAMS contd.

MARK: Have I?

BETH: Yes.

81. 3 C

CLOSE ON ENVELOPE
CRAB L. WITH IT AND
TILT TO 2/S.
LONELY/CALLAN

20. INT. CALLAN'S FLAT DAY. BOOM B2

(CAM. 1 to D. BETH'S FLAT)

CALLAN: There you are. Invest it straight away. It'll only be worth half as much tomorrow.

LONELY: Invest? Me?

EASE SLIGHTLY AS
CALLAN COMES f.g.

CALLAN: Only a joke, Lonely.

What's the matter?

LONELY: Nothing. It's funny work you do now, Mr. Callan. You know - take stuff from over 'ere and putting it over there.

CALLAN: Bother you, does it?

LONELY: No, no, no... Well... it's funny.

TILT WITH CALLAN TO
CHAIR AND LOSE LONELY

CALLAN: Yeh, funny - dead funny.

82. 2 C

2/S. MARK SITTING
BETH f.g.R.

21. INT. BETH'S FLAT EVENING. BOOM C4

MARK: Everything alright at the ministry?

(83 on 1D)

(On 82 on 2C) BOOM C4

BETH: Yes, thank you.

MARK: Armament deals are always tricky.

PUSH IN WITH BETH HOLDING 2/S.

BETH: Is it my imagination, or am I seeing rather a lot of Jeanette Valden lately.

MARK: I don't know.

BETH: Mmh. She always seems to be about.

MARK: That's Jeanette for you.

PAN BETH R. TO SIT

BETH: She seems very fond of you.

83. 1 D (AS SHE TURNS)
TIGHT 2/S. MARK/BETH

MARK: Fond of me?

BETH: Oh, yes. It's easy to see. I mean, there can't be all that many people she's fond of, can there - a woman like her?

MARK: A woman like what?

BETH: She's kept a soft spot in her heart for you too.

(84 on 2c)

(On 83 on 1D) BOOM C4

MARK: Now that is ridiculous.

BETH: Is it?/

84. 2 C
MCU BETH
P/BACK AS SHE RISES
AND PAN HER U.S.R. THEN L.
TO MARK. FINISH TIGHT ON
MARK AND PHOTO

MARK: Where did you get this?

BETH: Does it matter?

TILT TO HER AND PAN
HER R.

MARK: To me, yes.

BETH: Never mind. I got them. /

85. 1 D
MCU MARK

MARK: I don't like this,
Beth./

86. 2 C
MCU BETH

BETH: But how did it come to be
taken? Pretty intimate, isn't it?/

87. 1 D
MCU MARK

MARK: We happened to both be in
Athens at the same time. That's all.
We just bumped into each other. It was
as innocent as that.

[illegible]: Was it?

[illegible]: Of course./

88. 4 E (U[illegible]G 2's CA[illegible]E)
MCU BETH

(89 on 1D)

(On 88 on 4E)

BOOM C4

BETH: Why does she sign letters to you, "I adore you, lover - Jeanette."?/

89. 1 D
2/S MARK/BETH

90. 2 C (AS HE RISES)
M.S. MARK

BETH: Tell me!/

HE RISES. PAN HIM R. to 2/S. MEETING BETH COMING TO f.g.L.

MARK: Now, Beth...

(CAM. 4 to A. HU[illegible]'S OFFICE)

BETH: And don't go off the point by saying I must expect you to have had affairs before.

TIGHTEN AS THEY COMPOSE

MARK: Then you -

BETH: I'd be an idiot to expect otherwise.

MARK: Then why are you -/

91. 1 D
C.U. BETH

BETH: I'll tell you why. Because you lied to me. And that's important. To me at least./

92. 2 C
A/B

MARK: Beth, I don't know how you found this out - but it's all over. Finished! Believe me.

BETH: Believe you? Mark I've been hurt before. I don't want to be hurt again. Not by you.

MARK: That's why I didn't tell you. I didn't want to upset you. I know you don't like her./

93. 1 D
A/B

(94 on 2C)

(On 93 on 1D [illegible]

94. 2 [illegible] A/3

[illegible]: Mark, you know what I'm talking about. I've been through all this before with John./

MARK: Darling, it was a white lie.

[illegible] L.S.L. [illegible]

(C[illegible].1 to [illegible])

Are you so pure then?

[illegible] AND [illegible]

[illegible] S.O.[illegible]

22. [illegible]

MARK [illegible] OUT [illegible]'S FLAT, [illegible] DRIV[illegible] [illegible] [illegible] D.1.5. [illegible] AHEAD.

(C[illegible].2 to [illegible])

95. 3 C [illegible]

23. [illegible]

96. 4 A [illegible] FACE.

24. [illegible]

(C[illegible].3 to [illegible])

(97 on 1[illegible])

(On 96 on 4A) BOOM C1

HUNTER: Yes? ..... I see...
And Cross thinks it looks promising...
When do we get our miracle?

97. 1 E BOOM A4
L/A. MARK SITTING R. OF SETTEE.
SEE HIM RISE AND GO U.S.
PAN HIM L. TO 2/S. AS HE OPENS DOOR

25. INT. TEDDER'S FLAT. NIGHT.

DOORBELL RINGS

BETH: May I come in?

98. 2 E
2/S. BETH/MARK. SHE GOES U.S. HE CLOSES DOOR

- -

TAPE STOP BETH COSTUME CHANGE BOOM A TO POS. 2
CAM. 1 to C. INTERPRETER'S ROOM
CAM. 2 to D. INTERPRETER'S ROOM

- -

99. 1 C
LOOSE ON ENTRANCE U.S.L.

INT. INTERPRETER'S ROOM DAY BOOM A2

SEE BETH COME IN THEN TO R. f.g. FOR 2/S. WITH CROSS COMING DOWN U.S. STEPS.

CROSS: Oh, good-morning Miss Lampton.

BETH: Good morning, Mr. Cross.
Hard at it so early?

HOLD 2/S. AS CROSS CROSSES L. OF TABLE

CROSS: The penalty of being an efficiency expert. You have to be efficient yourself.

(100 on 3B)

(On 99 on 1C) BOOM A2

HOLD 2/S. AS HE X's R. f.g. OF HER TO CABINET	BETH: Oh, dear. Does that imply that I'm not?
	CROSS: Heavens, no. Your efficiency is quite up to par, I assure you.
SHE X's R.b.g. OF HIM TIGHTEN	BETH: Thank you, Mr. Cross.
	CROSS: My pleasure, Miss Lampton.
	You're very bright this morning.
	BETH: Perhaps it's because I'm happy.
LET HER GO R.	
TIGHTEN, BUT ALLOW US TO SEE ROBINSON SPEAK FROM U.S.R. OF CROSS	ROBINSON: You wanted me?
CRAB L. AS BETH X's LOSE CROSS AND FINISH 2/S. ROBINSON/BETH	BETH: Yes. I have some information for you.
	ROBINSON: May I hear it?
	BETH: Since you were so determined to know all about my marriage, I'd like to inform you that it has been moved forward to the 14th of this month. I do hope you can still come

- -

TAPE STOP CROSS TO HUNTER'S OFFICE

(100 on 3B)

(On TAPE STOP)

100. 3 B BOOM C1

C.U. CROSS

INT. HUNTER'S OFFICE DAY.

SOUND TRAIL ... TILL HUNTER SPEAKS i.e. OVER 1ST SHOT

AS HUNTER X's FRAME PAN HIM U.S. TO C. FOCUS ON HUNTER ALL THE TIME AS HE MOVES

HUNTER: You've bungled it.

CROSS: We did the best we could - sir.

HUNTER: And it wasn't good enough. Moving the marriage forward to next week.

HUNTER GOES U.S. TO CALLAN

CALLAN: Our action seemed a reasonable bet, sir. And you approved it.

HUNTER: I would remind you, Callan, that I approved no specific action. I assumed you'd be able to handle the job without me watching over you like a broody hen.

HUNTER COMES D.S. TO CROSS

CALLAN: Sir.

HUNTER: After her wedding that girl's next job is the NATO one. D'you think we want secret information leaking away down Tedder's ear in the small hours of the night?

HUNTER U.S. TO CALLAN

CALLAN: Using the letters seemed a good idea, sir.

(101 on 4A)

(On 100 on 3B) BOOM C1

PAN HUNTER R.
FIND CROSS LET HUNTER
GO. AS CROSS TURNS
PULL FOCUS AGAIN FIND
HUNTER

HUNTER: And wasn't. Why not?
Maybe the fact that he'd had such a
blazing affair made him an even better
catch in her eyes. We'll have to find
out more about her./

101. 4 A
2/S. CROSS/CALLAN

CALLAN: When do you want me to
start?/

102. 3 B
A/B

HUNTER: I don't want you to see her.
Cross, what do you know about female
psychology?/

103. 4 A
A/B

CROSS: Take the obvious, turn it
upside down, and that's it.

104. 3 B
A/B

CALLAN: Oh, God./

HUNTER: Well get on with it. And
put an end to this affair./

105. 4 A
2/S. CROSS/CALLAN
PAN THEM SLIGHTLY L.

Before the wedding, if you don't mind.

- -

TAPE STOP. CROSS TO OFFICE.

- -

106. 2 D BOOM A2
W[illegible]TH CABINET FRAMING f.g.
SEE BETH AND ANDAREZ COME
TO R. OF TABLE IN 2/S.

28. INT. I[illegible]RPRETER'S OFFICE DAY.

(C[illegible].3 to C. CALLAN'S)
(C[illegible].4 to F. H[illegible]'S)

BETH: I don't see how it can be done,
unless I work very late.

ANDAREZ: I understand, senorita, but
it is very important.

(107 on 1C)

(On 106 on 2D) BOOM A2

BETH: I was going out.

ANDAREZ: Oh, senorita, I couldn't ask -

BETH: But you didn't. I'm offering. Please excuse me while I phone.

107. 1 C (AS CROSS MOVES)
MLS CROSS. CRAB R.
WITH HIM TO FINISH 3/S. WITH
WITH BETH/ANDAREZ

ANDAREZ: But you go home now. It is your time.

CROSS: There doesn't seem to be any alternative does there?

ANDAREZ: It is her free time, you see.

+ BM. Cl(voov

AS CROSS TURNS CRAB
TO GET HIM R. OF BETH
AND THEN CRAB VERY
SLOWLY TILL CROSS
CLEARS TABLE, THEN
LET HIM GO

BETH: Hello, Mark, dear. Look, I'm afraid I can't make it this evening... Yes, darling, but it's a matter of completing the stuff for the conference. It's had to be curtailed and everything must suddenly be ready by tomorrow evening ... I'm sorry, there's masses. I'll ring you. Bye ....

BOOM A2

FINISH WITH ANDAREZ
COMING IN FOR 2/S.

ANDAREZ: This is most kind of you.

BETH: My pleasure, senor. If you'll just give me time for a snack, I'll get straight on.

ANDAREZ: A snack - what is snack?

BETH: I'll just have a sandwich.

(108 on 2D)

(On 107 on 1C)   BOOM A2

ANDAREZ: A sandwich, with all that work?

BETH: I'll be alright, really.

ANDAREZ: Oh, no. Oh, no. You are kind enough to work.so late for me. Already it's seven hours and a half. I take you for dinner.

BETH: But honestly, there's -.

ANDAREZ: I take you to dinner. Tell me where we go?

PAN HIM L. AND LOSE BETH

BETH: Senor.

ANDAREZ: I am insisting. Tell me where we go?/

108. 2 D
MCU BETH

BETH: The nearest is the Rococo./

109. 1 C
2/S. A/B

ANDAREZ: Excellent, this is phone number?

BETH: I'll do it. I have to get an outside line.

ANDAREZ: Of course.

BETH: It's very nice - my fiancee discovered it.

(110 on 2D)

(On 109 on 10) BOOM A2

ANDAREZ: We eat good meal, we drink

110. 2 D A/B — French wine, we return refreshed./

111. 1 C A/B — BETH: It's very kind of you./

ANDAREZ: Please - I return your kindness.

BETH: Hello -

ANDAREZ: Please. This is Senor Andarez, I wish table for two please. In twenty minutes. Thank you.

112. 2 D A/B — There now, work in comfort./

113. 1 C A/B — BETH: Thank you./

ANDAREZ: Senorita. You will do me the honour?

HOLD 2/S. AS ANDAREZ GOES U.S. TO AIDE. BETH GOES L. CRAB L. WITH THEM TO FIND CROSS AT TABLE. HOLD HIM AND LET THEM GO.

SEE HIM LIFT PHONE.

114. 3 C — BOOM B2 + BOOM C1 (voo

CLOSE ON PHONE. V. SLOW TILT UP TO C.U. CALLAN

29. INT. CALLAN'S FLAT. NIGHT

(BOOM A to POS. 1)

(TAPE STOP COMING)

(On 114 on 3C)

BOOM B2
+ BOOM C1(V [illegible]

CALLAN: Mr. Tedder?....... Oh good evening, sir. This is the Rococo Restaurant. We have a message for you from Miss Lampton.... Yes sir. She asked us to let you know that your table booking is for 8.45, not 8 o'clock..... I'm afraid I can't tell you, sir. But that's the message I have here. Goodbye sir.

- -

TAPE STOP TEDDER TO RESTAURANT

CAM. 1 to H. RESTAURANT

CAM. 2 to A. RESTAURANT

CAM. 3 to B. HUNTER'S OFFICE

- -

115. 2 A
2/S. BETH/ANDAREZ
AS TEDDER ARRIVES

ZOOM IN TO C.U.

BOOM A1

30. INT. RESTAURANT NIGHT.

G [illegible]: [illegible].657
[illegible]

ANDAREZ: So there I am, you see. I am not in balance already. One water ski I am standing on, but the other - he is high in the air. I feel fool. It should be clever trick, but with me is ridiculous. Is accident, you see.

116. 1 H (A BEAT AFTER C.U.)
3/S. [illegible]/[illegible]/[illegible]

(117 on 4F)

(On 116 on 1E)

BOOM A1
CAM 1 ...

PAN MARK R. AND CUT AND FIND D.I.5. MAN AT ENTRANCE

BETH: Oh, senor.

117. 4 F
MCU HUNTER

BOOM C1

31. INT. HUNTER'S OFFICE NIGHT.

(CAM. 1 to B. HUNTER'S)

HUNTER: But how did you know what Tedder's reaction would be?/

118. 3 B
C.M.S. CALLAN

BRING HIM D.S. FOR 2/S. WITH HUNTER

(CAM. 4 to A. SAME SET)

CALLAN: I didn't. It's in his file. Ugly scenes at parties. Incident in a night club 1968. That sort of thing.

HUNTER: He might have attacked Andarez.

CALLAN: Wouldn't have mattered. Still looks unpleasant, whatever he does.

LET CALLAN GO AND HOLD HUNTER

HUNTER: I don't want any trouble involving a diplomat, Callan./

119. 4 A
2/S. CALLAN COMING IN TO HUNTER

CALLAN: You want to do the job?

HUNTER: It's your problem.

CALLAN: Right. Then I'll do it my way.

(120 on 3B)

(On 119 on 4A) BOOM C1

HUNTER: And what have you achieved so far?

CALLAN: Two people who want to get married - and don't trust each other any

120. 3 B MCU HUNTER — more. You should be pleased./

121. 1 B MCU CALLAN /

122. 3 B A/B /

123. 4 A 2/S. CALLAN SITS THEN HUNTER — HUNTER: Sit down, Callan./

What do you propose to do now?

CALLAN: Nothing.

HUNTER: Nothing?

CALLAN: That's right. Just let the bloody poison work.

HUNTER: And if it doesn't?

CALLAN: You'd have your own solution,

124. 3 B MCU HUNTER — wouldn't you?/

HUNTER: I don't want anything - untoward

125. 4 A MCU CALLAN — to happen, Callan./

(126 on 3B)

(On 125 on 4A) BOOM C1

CALLAN: Isn't it a bit late to get squeamish?/

126. 3 B
TIGHT 2/S. CALLAN/HUNTER
LEANING FORWARD

HUNTER: I'm ordering you not to do anything rash.

CALLAN: Don't worry, Hunter, you can't always need a bullet to kill people./

127. 4 A
C.J. CALLAN

GRAMS: [illegible]

FADE UP CAPTION SCANNER
CAP: END OF [illegible]

CAM. 1 to J. CALLAN'S FLAT
CAM. 2 to D. INTERPRETER'S ROOM
CAM. 3 to C. CALLAN'S FLAT
CAM. 4 to B. CALLAN'S FLAT

[illegible]

128. [illegible]
U.S.R. COME TO f.g.L.
CRAB R. WITH HIM
TO 2/S. WITH BETH
SITTING R.

[illegible]

BETH:(OOV) I've been trying to get hold of him for two days now, and every time you tell me he's not there.... I am his fiancee.
..... Alright ..... I'll ring back at 4 o'clock.
Will you please -

BETH: ... See that he's available then?
.... Thank you.

CROSS: I hope I didn't interrupt.

BETH: No.

CROSS: Only I know how irritating it can be to be interrupted in a personal call.

AS SHE RISES PUSH IN TO SINGLE AND LOSE CROSS.

BETH: It wasn't personal. It should have been, but it wasn't.

- -

TAPE STOP CROSS TO CALLAN'S FLAT.

129. 1 J BOOM B2
C.U. CROSS

33. INT. CALLAN'S FLAT. DAY

TEDDER: Mark Tedder.

GRAM: VO[illegible] TAPE OF [illegible] CONVERSATIO[illegible]

VOICE: I'm still waiting.

AS CROSS TURNS PULL FOCUS TO CALLAN

TEDDER: Look, I'll do it, but I have to wait for the chance.

VOICE: And when does that come?

AS CALLAN LEANS FORWARD TILT AND PULL FOCUS TO TAPE RECORDER

TEDDER: It isn't easy to get information just like that you know. People have to be played along.

VOICE: You're in the position to do it.

TEDDER: Not fully yet.

VOICE: Well, you'll have to move more quickly, won't you?

TEDDER: .... I'll try.

VOICE: Do that, or you don't get your money./

130. 3 C
2/S. C[illegible]/CALLAN

E[illegible]

(131 on 4B)

(On 130 on 30) BOOM B2

CROSS: That was from D.I.5.
I suppose that's not enough for you?

CALLAN: Oh Gawd!

CROSS: Convinced?/

131. 4 B
CMS CALLAN

CALLAN: Look. We're suspicious of him to start with. So if we listen to that it means what we want it to mean. He's still a bit of a journalist. Anybody else would think he was talking to an editor about some article he's supposed to write./

132. 1 J
MCU CROSS

CROSS: Possible./

133. 4 B
A/B. CALLAN RISES
P/BACK AND PAN HIM
L. TO 2/S.
(CAM. 1 to C. INTERPRETER'S RM.)

CALLAN: Think about it. Try it for size. Use your imagination. After all you're Grade 1. You're with the big boys now.

CROSS: That's why they brought me in Mr. Callan. Some of the big boys are getting too soft./

134. 3 C
BCU CALLAN

CALLAN: Look, you're in the office with that girl. What do you think about her?/

135. 4 B
2/S. CROSS/CALLAN

(136 on 30)

(On 135 on 4B) BOOM B2

	PAN CALLAN R. AND L. AGAIN FOR 2/S.	CROSS: I think our actions are as much for her good as the department's.
		CALLAN: Is that right? Copy of a letter she wrote to Tedder since the Rococo night. Intercepted by our D.I.5. friends./
136.	3 C MCU CALLAN	Suspicion seems enough for them, we work on facts. 'I wait for you to call. As I don't hear from you the day gets greyer. Please, Mark, I love you so much. If you leave me now I don't know what I shall do. Please see me. Please. Please. Poor Bitch./
137.	4 B 2/S. A/B	We're supposed to be doing this for her good, are we?
	LET CALLAN GO	CROSS: Tedder is probably already extracting information from her. If it can ever be proved she'll be arrested for passing secrets./
138.	3 C MCU CALLAN	CALLAN: Sonny, don't teach your grandmother to suck eggs./
139.	4 B MCU CROSS	CROSS: Grandmother! You said it Mr. Callan.

- -

TAPE STOP CROSS TO INTERPRETER'S ROOM

(140 on 2D)

(On TAPE STOP)

140. 2 D — BOOM [illegible]
2/S. EXTRA/BETH — (BOOM JIB R. WITH BETH)
PAN BETH R. TO 2/S WITH CROSS AT TABLE

34. INT. INTERPRETER'S ROOM DAY.

(CAM. 4 to E. BETH'S FLAT)

BETH: Bless you, Jane.
I was about to make a phone call,

141. 1 C
CHS CROSS

Mr. Cross./

CROSS: Oh, that's alright - it won't disturb me.

PULL OUT TO 2/S. AS HE RISES

BETH: It's personal. Private.

LET HIM GO U.S.L.

CROSS: Oh. Sorry.

SLOWLY CRAB L. TO FULL FACE BETH THEN VERY SLOW PULL BACK INTO NEXT OFFICE JUST CATCHING PART OF CROSS FOR 2/S. AS SHE CRIES

BETH: Mr. Tedder, please ... Miss Lampton. Hello, Mark? ... You sound as if you don't want to talk to me. Did you get my letter? ... Oh, this is no good. We can't discuss this on the phone. Please come to see me. This is such a silly misunderstanding ... tonight, please? .... Yes, my flat... We'll sort this out - really we will ... Yes. Bye, then .... darling.

(CAM. 2 to C. BETH'S FLAT)

142. 4 E — BOOM C4
SEE LOVELY IN BEDROOM MIRROR. BRING HIM D.S. AND SLOWLY R. TO DRAWERS THEN TO DOOR.

36. INT. BETH'S FLAT. DAY

(CAM. 1 to H. CALLAN'S)

143. 3 C — BOOM B4
[illegible]

37. INT. FLAT CORRIDOR. DAY.

[illegible]: 'Ere, mate.

(AS DIR.)

(On - AS DIR.) BOOM B4

LONELY: What? .... Wha-at?

MESSENGER: A Miss Lampton live in there?

She in?

You the caretaker?

LONELY: Y-y-yes.

MESSENGER: P'haps you wouldn't mind givin' 'em to 'er, then.
Ta, mate.

- -

TAPE STOP LONELY TO CALLAN'S FLAT. BOOM B TO POS. 2
CAM. 4 to B. CALLAN'S FLAT.

- -

144. 4 B BOOM B2
CLOSE ON TABLE. SEEING CALLAN'S LEGS AT DOOR

38. INT. CALLAN'S FLAT. DAY.

AS DOOR IS OPENED
TILT TO 2/S. LONELY
X'ING R.f.g. OF CALLAN

LONELY: That's charming.

CALLAN: I didn't know you cared, mate./

144 A. 3 C
MCU LONELY

LONELY: Ooh, I was nearly caught that time, Mr. Callan.

(145 on 4B)

(On 144A on 3C) BOOM B2

CALLAN: Had a fright, did you?

LONELY: A messenger turned up with these for the bird - just as I was comin' out./

145. 4 B
MCU CALLAN

146. 1 H(PUSHING 2's CABLE)
2/S. CALLAN/LONELY

CALLAN: Well, why bring 'em here?/

LONELY: I didn't know what to do with 'em.

CALLAN: There's an answer to that.

147. 3 C (AS FLOWERS ARE THROWN)
CLOSE ON TABLE. TILT QUICKLY FROM FLOWERS TO LONELY AND PAN HIM AS CALLAN THROWS HIM. FINISH 2/S. CALLAN/LONELY ON SOFA.

Sit down and calm yourself. Love - Mark. Well, it all helps, I suppose ...... Find anything?

(CAM. 1 to D. BETH'S FLAT)

LONELY: Not a thing, Mr. Callan. She's a bit funny. She only writes to girls. Ah - and her dad.

CALLAN: Great. Well, that knocks that great idea on the head.

LONELY: Er .... 'ave I finished now, Mr. Callan?

LONELY RISES. PAN THEM R.

148. 4 B
CLOSE ON MANTELPIECE
PAN ENVELOPE L. AS CALLAN GIVES IT TO LONELY AND FINISH 2/S. LONELY/CALLAN

CALLAN: Oh - yeh, Lonely. Here./ Sorry you got a fright, mate.

(149 on 2C)

(On 148 on 4B) BOOM B2

LONELY: Oooh, I did. Frightened me out o' me skin.

CRAB ALL THE WAY L. IN 2/S. FINISH AT L. DOOR. LONELY AND CALLAN IN PROFILE

CALLAN: Well, that wouldn't do any harm, would it.

LONELY: I wish I coulda found something for you in 'er flat.

CALLAN: Maybe you have. /

149. 2 C
2/S. BETH/MARK
BOTH SITTING

39. INT. BETH'S FLAT. EVENING. BOOMS C4/A5

(CAM. 3 to B. HU[illegible]S)
(CAM. 4 to C. [illegible])

MARK: If you put it like that it was jealousy. I just couldn't bear the thought of you - with someone else. If it was true I - didn't want to know any more about you.

BETH: I'm not like that.

MARK: Beth, I didn't know what to think.

LET HIM GO

BETH: No. /

150. 1 D
M.S. MARK BRING HIM f.g.R. to 2/S.

MARK: We aren't making a great success of this meeting, are we?

BETH: It's best to talk, Mark.

HOLD 2/S. AS HE SITS

MARK: I suppose it is.

(CAM. 2 to F. SAME SET)

(151 on 4G)

(On 150 on 1D) BOOMS C4/A5

BETH: How did you find out Andarez was taking me to dinner.

MARK: A phone call.

BETH: Who on earth .... You didn't recognise the voice?

MARK: He said he was a waiter at the Rococo.

BETH: And you believed him.

MARK: Why shouldn't I?

BETH: Mark, you just don't trust me./

151. 4 G
MCU MARK

MARK: I've apologised. Stop acting as though it's me who's in the wrong all the time./

152. 2 F
M.S. BETH.BRING HER R. FOR 2/S.
(CAM. 4 to H. SAME SET)

BETH: Isn't it?

At least I don't carry around old love letters.

MARK: Love letters?/

153. 1 D
MCU BETH

BETH: Forget it, I shouldn't have said that./

154. 2 F
2/S. A/B

(155 on 1D)

(On 154 on 2F)

BOOMS C4/A5

MARK: Come on, what letters?

BETH: The ones I found from darling Jeanette.

MARK: Found where?

BETH: Here. You must have dropped them.

MARK: How could I? I don't carry them about./

155. 1 D
C.U. BETH

I'd forgotten the damn things even existed any more./

156. 4H ([illegible]NG 2's CABLE)
C.U. MARK

157. 1 D (AFTER ONE BEAT) /
A/B

158. 2 F (AFTER ONE BEAT) /
2/S. A/B

BETH COMES FORWARD A STEP

BETH: Then how did they get here?

/CALL 4 to CLEAR/

MARK: Just a minute.

BETH: How did they get here?

MARK: You find letters, you receive a photograph, I get a phone call.

BETH: I see a man I think is following us. It's a little frightening.

HOLD 2/S. AS MARK RISES AND X's L.

MARK: But who is it? Who is trying to get at us?

(159 on 1D)

(On 158 on 2F) BOOMS C4/A5

MARK: (contd) And what the hell for?

BETH: I've never known anyone who'd do that sort of thing.

MARK: And I have?

BETH: How do I know? I haven't known you all that long.

MARK: I think the best thing I can do is go.

PUSH IN AND HOLD 2/S. AS MARK X's TO DOOR AT R.b.g.

But if I do, we'll be doing exactly what this person is after./

159. 1 D
C.U. BETH

BETH: That doesn't sound to me a terribly good reason for staying./

160. 2 F
2/S. A/B

MARK: Beth, I happen to love you.

BETH: I'd never have dreamt it.

HE COMES FORWARD

MARK: Darling - I'm trying to sort this out.

SHE TURNS AND LEAVES FRAME SLOWLY L.

BETH: I'm sorry.

MARK: I don't know who is behind this. I don't know why.

(161 on 4H)

(On 160 on 27)

B.T.I: No.

ANY: Jeanette and I finished two

161. 4 H ... years ago./
CU ...

Of course I've seen her occasionally -

162. 2 F ... simply as a friend. So what!/
C ...

I no longer care for her. That's the

163. 4 H ... truth./
C ...

... 2/S.
W ...

B.T.I: Thank you. Oh, darling.

Senor Andrez wanted his translations urgently. I wouldn't be unfaithful to you.

... Still!

B.T.I: Darling.

... S.C. ...
16 ...

40. ...

(CAM. 1 to ...)
(CAM. 2 to G. ...)
(CAM. 4 to G. ...)

CALLAN: Still in there?

...: Yes. Shacked up for the night. I should think.

CALLAN: You want to bet?/

164. 4 G ... C4 ...
2/S ...
LOOB 2/S. ... DOOR

41. ...

...: I'm so glad we've sorted things out.

(165 on 28)

(On 164 on 4G) BOOM C4

MARK: So am I.

DOORBELL [illegible]

165. 2 G (AS DOOR OPENS)
CLOSE ON DOOR.
P/BACK AS IT OPENS
TO 2/S. BETH/CALLAN

B [illegible]

CALLAN: Evening, miss. I'm looking for a Miss Lampton.

BETH: Yes.

CALLAN: Beth Lampton?

BETH: That's right.

CALLAN: Ah. Then these are for you, miss. Special delivery. We were told to deliver tonight./

166. 1 F
O/S CALLAN WITH BETH L.
AND MARK EITHER C. OR
L. OF HER IN b.g.

BETH: Thank you.
Oh, marvellous. Just one moment./

167. 2 G ([illegible])
C.U. CALLAN

BOOM C4

168. 1 F (AS SHE RETURNS)
3/S. A/B
BETH CLOSES DOOR.
(CAM.2 to F.)
HOLD CALLAN AND LET HIM
COME f.g. AND OUT R.

BETH: Thank you.

169. 4 G ([illegible])
2/S. [illegible]
AS SHE COMES FOR[illegible]
AND LOSE MARK. TRY TO
FINISH C.U.

They're beautiful.

170. 2 F
C.U. MARK

MARK: From someone special?/

171. 4 G
A/B

(CAM. 2 to G. Same set)

(172 on 2G)

(On 171 on 4G) BOOM C4

BETH: No. Just a bit of nonsense.

MARK: Oh, yes?/

172. 2 G
2/S. MARK/BETH

Who sent them?

(CAM. 1 to B. HUNTER'S)

BETH: No-one you know.

AS HE CLOSES IN CRAB TO GET HIM R. OF HER

MARK: How intriguing.

BETH: There's no need. You wouldn't know -

MARK: No-one I know?

BETH: I can't think why he should send me flowers.

MARK: I can. Until the time we spend another night together like the last one - Love - Rolf Andarex.

PAN HIM R. AND OUT.
FAST PAN ON THE DOOR
SLAM BACK TO BETH
FINISHING C.U.

BETH: Mark, will you please believe -

- -

TAPE STOP CAM. 4 to A. HUNTER'S OFFICE

- -

BOOM C1

173. 3 B
L/A CMS HUNTER
WITH PART OF CALLAN ON L.

42. INT. HUNTER'S OFFICE DAY.

HUNTER: .... For information received £50. It seems to me you've been sprinkling fivers about like confetti./

174. 1 B
2/S. CALLAN/CROSS

(175 on 3B)

(On 174 on 1B) BOOM C1

CALLAN: For services rendered.

CROSS: Did you see yesterday's

175. 3 B
A/B
Times -/

HUNTER: Services by this fellow,

176. 4 A
3/S. CALLAN/CROSS/
HUNTER
Lonely./

CALLAN: He did a lot of the work.

HUNTER: Don't you think he's costing us enough already?

CALLAN: Let's not forget who put

177. 3 B
A/B
him inside in the first place./

HUNTER: Taxis, Taxis, Taxis.
Expenses must be kept down, Callan.

178. 1 B
2/S. CALLAN/CROSS
Down./

CALLAN: You're getting results for your money.

CROSS: You got the flowers for nothing, sir.

CALLAN: "The marriage formerly announced between Elizabeth Lampton and Mark Tedder will now not take place." Yesterday's paper. You should read the social column.

HUNTER: I saw it.

(179 on 3B)

(On 178 on 1B) BOOM C1

		CROSS:	Official now, eh?/
179.	3 B MCU HUNTER		
		HUNTER:	You both did your job./
180.	4 A 3/S. A/B		
		CROSS:	Thank you sir.
		HUNTER:	Anyway, it's all quite academic now.
		CALLAN:	What do you mean?/
181.	3 B C.U. HUNTER		
		HUNTER:	Miss Lampton was taken to St. Stephen's Hospital early this morning, suffering from an overdose of barbiturates./
182.	4 A C.U. CALLAN		
183.	3 B (AFTER ONE BEAT) / A/B		
		HUNTER:	She died two hours ago./
184.	1 B TIGHT 2/S. PAN CALLAN L. CROSS X's L. TO HIM FOR 2/S.		
		CALLAN:	Bloody charming.
		CROSS:	Come off it David.
		CALLAN:	Just don't say anything.
		HUNTER:	Callan,/ I'm as sorry as you are. The general's a widower and she was his only daughter./
185.	3 B CU HUNTER		
186.	1 B 2/S. A/B		
		CALLAN:	Maybe you should send a wreath, sir./
187.	3 B A/B		
		HUNTER:	I intend to. As a matter of fact, I know the general quite well, he's been a friend of mine for some years./
188.	4 A C.U. CALLAN		
		CALLAN:	God help your friends.

(COMING TO CAPTION SCANNER)

GRAMS END MUSIC.

CAPTION SCANNER

1. Callan
   EDWARD WOODWARD

2. Hunter
   WILLIAM SQUIRE

3. Cross
   PATRICK MOWER

4. Lonely
   RUSSELL HUNTER

5. Beth Lampton
   STEPHANIE BEACHAM

   Mark Tedder
   MICHAEL JAYSTON

6. Jeanette Valden
   RACHEL HERBERT

   Senor Andarez
   OLIVER COTTON

   Mr. Robinson
   EDWARD HARVEY

7. D.I.5. Man
   JOHN QUARMBY

   Messenger
   CLYDE POLLITT

8. Series Created by
   JAMES MITCHELL

9. Story Editor
   GEORGE MARKSTEIN

10. Designed by
    NEVILLE GREEN

11. Producer
    REGINALD COLLIN

12. Directed by
    PETER DUGUID

SLIDE:
THAMES COLOUR PRODUCTION

FADE SOUND AND VISION